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Spring 2010

Macbeth

School of Theatre and Dance
Illinois State University

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MACBETH

WILLIAM SHAKESPEARE

7:30pm April 14-17

2:00pm April 18

WESTHOFF THEATRE

MACBETH

by William Shakespeare

ARTISTIC STAFF

Director	Jon Ferreira*
Scenic Designer	Julie Zajac
Costume Designer	Lauren Roark
Lighting Designer	JM Montecalvo*
Sound Designer	Brandon Lettow
Fight Choreographer	Paul Dennhardt
Voice/Text Coaches	Connie de Veer, Henry Woronicz

**Denotes Master of Fine Arts or Master of Arts Candidate*

CAST

Malcolm	Zach Powell*
Sergeant/Murderer #2/Seyton	Frank Huber
Kern Soldier #1/Angus	Bill Daniel
Kern Soldier #2/Porter/Menteth/Doctor	Matt Robinson
Kern Soldier #3/Murderer #1/Caithness	Brian Garvens
Kern Soldier #4/Young Macduff/Young Siward	Nicole Zare
Kern Soldier #5/Macduff	LaRoyce Hawkins
Macbeth	Josh Innerst*
Banquo	Ken Mooney
First Witch	Kristina Reyes
Second Witch	Jackie Trabilsy
Third Witch	Raquel Rangel
Ross	Andrew Terleckyj
Lennox	Dave Gonzalez
Duncan/Old Man/Siward	Josh Razavi
Donalbain/Fleance/Messenger	Emily Nicholson
Lady Macbeth	Brynne Barnard
Macbeth's Servant	Colleen Longo
Lady Macduff	Clayton Joyner

Setting

Place	Scotland
Time	After the fall – the not too distant future

PRODUCTION STAFF

Stage Manager	Carrington Konow
Assistant Stage Manager	Brittany Powers
Assistant Director	Anna Anderson
Technical Director	Jeremy Jenkins
Assistant Lighting Designer/Master Electrician	Justine Clewer
Wardrobe Supervisor	David Robertson

STAGE CREW

Light Board Operator	Josh Christ
Sound Board Operator	Brianne Hornback
Studio/Run Crew	Josh Christ, Brianne Hornback, Chase Leynaud, Missy Montefalco, Carrin Sherman
Wardrobe Crew	Jake Olbert, Hisako Sugeta, Jaymee Toler, Zach Wyant
Lighting Crew	Josh Christ, Greg Geddes, Jeremy Lane, Ben Layman, Stephanie Lucas, Matt Schauer, Marly Wooster

DIRECTOR'S NOTE

To be perfectly honest with you, I might have chosen this play for the wrong reasons: I liked that it was Shakespeare's shortest tragedy, it had small discrete scenes, it was sexy and violent, and generally had the "cool" factor I like plays to have. However, what I didn't realize at the time (or even during our first few design meetings) was that the play possessed a meaning far deeper than I had ever anticipated. As I started exploring the text, I began to realize that this was not the *Macbeth* I thought I knew and loved.

It was at this point that I became VERY VERY frightened that I had made the wrong choice. I found a text overflowing with uber-masculine overtones, widespread brutality, gender inequality, and the raw and primal screams of a warrior society clawing for survival. Oops. That's not the type of play I direct or am attracted to. I direct plays with Bollywood dance numbers and where every character at least has the chance of redemption. That did not seem to be what *Macbeth* was about at all.

Thankfully, I finally found the story I personally needed to tell, and all the while, it was in the text itself—rooted right in there. I came to the realization that sometimes you have to tell hard stories to deliver soft messages. This play is not about ambition—or at least not as we typically understand it. Contrary to what your English teacher told you, this is a love story. It is about a great man and his equally great wife, who make a risky decision together to secure their future and further validate their love. Ambition is a selfish act when shared alone, and does not interest me dramatically. Love interests me greatly, and what a person is willing to do for love.

What makes *Macbeth* a tragedy is not that an ambitious soldier kills a beloved King, but rather, a brave and loyal man and his loving wife make a decision together which inevitably proves their undoing. What makes the story tragic is ultimately not the number of bodies that pile up, but that in his misguided pursuit, he ends up killing that which we need the most—love and companionship. Macbeth destroys the bonds of love, and estranges and isolates himself in a cold world of no tomorrows.

I can only now say that I did in fact choose the right play. Or rather, it chose me. Goodness and redemption come in many packages. This is, undoubtedly, a cautionary tale. But just because the picture isn't pretty doesn't mean we can afford to look away.

SPRING EVENTS

Dance Concert of Student Choreographed Work

Illinois State Dance Theatre

February 12th - 14th, 2010

A Streetcar Named Desire by Tennessee Williams

February 18th - 27th, 2010

Don Juan Comes Back From the War by Ödön von Horváth

February 17th - 21st, 2010

Rhinoceros by Eugène Ionesco

March 24th - 28th, 2010

Candide, an operetta with music by Leonard Bernstein

April 1st - 11th, 2010

Macbeth by William Shakespeare

April 14th - 18th, 2010

Spring Dance Concert

Illinois State Dance Theatre

April 29th - May 1st, 2010

SUMMER EVENTS

Illinois Shakespeare Festival

The Tempest

June 24, 27, July 1, 3, 9, 18, 20, 23, 28, August 5, 8

The Three Musketeers

June 25, 26, 29, 30, July 2, 8, 10, 11, 17, 22, 25, 29, 31, August 3, 6

The Merry Wives of Windsor

July 16, 21, 24, 27, 30, August 1, 4, 7

SPECIAL THANKS

This show would not have been possible without the generous help and support of John Poole and the Department of Theatre, Lori Adams, Gary Alcorn, Deb Alley, Kate Cook, Amy Coon, Paul Dennhardt, Connie de Veer, Dick Folsie, Adam Fox, Emily Gill, Pete Guither, Mark Hardiman, Ann Haugo, Julie Johnson and the talented graphic artists at DesignStreak, April Klockenga, Don LaCasse, Brandon Letrow, Molly Rose Lewis, Nathan Martin, Jack McLaughlin-Gray, Chad Lowell, Lauren Lowell, Julie Mack, Chris Marino, Aaron Paolucci, Brandon Ray, MJ Sedlock, John Stark, James Wagoner, Janet Wilson, Henry Woronicz, and Sandi Zielinski.



For generous in-kind donations throughout the season, a special thanks to the Old House Society, 214 East Douglas Street in Bloomington

NOTICES

So that you may have the best experience in enjoying today's production, please be aware of the following:

- No cameras or other recording devices are allowed in the theatre
- Please turn off all pagers, cellular phones, and watch alarms
- Latecomers will be seated at the discretion of the House Manager
- If you leave your seat during the performance you may not be reseated
- Food and drink are not allowed in the theatre

Illinois State University is a member of the National Association of Schools of Theatre and the University/Resident Theatre Association

SCHOLARSHIPS

SCHOOL OF THEATRE RECIPIENTS

Owais Ahmed, Victoria Allen, Brynne Barnard, Matthew Bauson, Michelle Benda, Hannah Brown, Jesse Cannady, Ware Carlton-Ford, Joseph Castaldo, David Cermak, Brittany DeOrnellas, Chelsea DuBois, Audra Ferguson, Karianna Gangi, Abbey Hansen, Ashlyn Hughes, Patrick Ingram, Michelle Jacobson, Ryan Keller, Luis-Carlos Kmet, Dana Knickelbein, Brittany Knickelbein, Jared Kugler, Madeline Kulisek, Catherine Leinicke, Thomas Malouf, David McGill, Shannon Parry, Brittany Powers, Sarah Putts, Lauren Roark, Tom Skobel, Claire Small, Nicole Stirmell, Joanna Szewczuk, Lora Vodicka, Abby Vombrack, Melissa Wilson, Taylor Wisham

FRIENDS OF THE ARTS RECIPIENTS

Morgan Briggs, Lauren Colby, Mitchell Conti, Emily Emanuel, Frank Huber, Kristen King, Gabriela Labotka, Yehuda Maman, Carly Oros, Justin Triesenberg



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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XLIII

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2011.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

SCHOOL OF THEATRE

Faculty

Director John Poole

Lori Adams, Debbie Alley, Dan Browder, Cyndee Brown,
 Kate Cook, Connie de Veer, Paul Dennhardt, Adam Fox, Robert Goode,
 Pete Guither, Ann Haugo, Don LaCasse, Brandon Lettow, Rhys Lovell,
 Chad Lowell, Lauren Lowell, Julie Mack, Christopher Marino, Jack McLaughlin-
 Gray, Gregory Merriman, Laurie Merriman, Aaron Paolucci, Kim Pereira,
 Tom Powers, Sara Semonis, Alan Sikes, Leslie Sloan-Orr, John Stark,
 Michael J. Vetere III, Pamela Walden, Darby Wilde, Janet Wilson, Henry Woronicz,
 Shari Zeck, Li Zeng, Sandra Zielinski

Staff

Academic Advisor Tom Powers
 Costume Shop Supervisor Christine Duncan
 Craft Room Supervisor Robert Goode
 Marketing Director Dick Folse
 Office Support Amy Coon, Valerie Dambold
 Production Supervisor Chad Lowell
 Prop Shop Supervisor Adam Spencer*
 Prop Shop Assistant Supervisor Stephanie Wilson
 Scene Shop Master Carpenter David George
 Scene Shop Supervisor and Assistant Technical Director Brandon Lettow
 Scene Shop Technical Director Dan Browder
 Sound Shop Supervisor Brandon Lettow

Costume Staff Ameera Ansari*, Sandy Childers*, kClare Kemock*,
 Judith Rivera-Ramirez*, Jeanine Fry, Shana Hall,
 Lisa Hempel, Lauren Roark, Brittney Smith, Tyler Wilson
 Light Shop Staff Grace Maberg*, Cassie Mings*,
 J.M. Montecalvo*, Marly Wooster*
 Prop Shop Stephanie Wilson
 Scene Shop Staff David Cermak, Tom Egan, Matthew Graff,
 Jeremy Jenkins, Alex K*, JM Montecalvo*,
 Eric Moslow*, Mathew Schauer, Mary Jean Sedlock
 Sound Shop Staff Sarah Putts, Alex Schmaus

Theatre Practicum

Costume Shop Sabrina Conti, Tina Godziszewski, Kristen King,
 Lisa Ridarelli, Emily Ruiz
 Prop Shop Jessica Caruso, Cynthia Jones, Jennifer McIntosh,
 Kathryn Mulcahy, Marissa Wisniewski
 Scene Shop Katie Mulcahy, Bri Trimble, Mark Gartzman, Anthony Pellegrino

CENTER FOR THE PERFORMING ARTS

Ticket Office Manager Brandon Burling

Ticket Office Brynne Barnard, Samantha Beresid, Alex Carlson,
..... Joey Fitzpatrick, Jessi Gangware, Mallorie Marino,
..... Trevor Neff, Jake Olbert, Casey Peck, Corey Pond,
..... Amanda Roeder, Samantha Yablon
Front of House Manager Matt Wright
Front of House Kristen Butkovich, Mitch Conti, Michelle Jacobson,
..... Colleen Longo, Ryan Mostardo, Kelsey O'Dowd,
..... Heather Richardson, Megan Storti,
..... Anna Swacker, Lora Vodicka

COLLEGE OF FINE ARTS

Dean James Major

Dean's Office Kathryn Anderson, Peter Guither,
..... Laurie Merriman, John Walker, Shari Zeck

UNIVERSITY ADMINISTRATION

President Al Bowman

Vice President and Provost Sheri Noren Everts

THEATRE POLICIES

Ticket Policies

The ticket office in the Center for the Performing Arts handles tickets for all College of Fine Arts events, including music and theatre performances in the Center, plus performances in Westhoff Theatre.

The Ticket Office is open 11 am to 5 pm, Monday through Friday. Call (309) 438-2535. Purchase tickets online at Ticketmaster, 24 hours a day!

There is a performance ticket office (often referred to as "will-call") open one hour before each performance for picking up tickets. For Center for the Performing Arts performances it is the main ticket office. For Westhoff Theatre performances, it is in the Westhoff lobby.

Late Seating

Patrons who arrive after a performance has been started for a Westhoff Theatre production will not be seated until intermission if there is one (this is for safety requirements due to the intimate nature of the space — entering the theatre requires walking on the stage). For events in the Center for the Performing Arts, patrons may be seated late at the discretion of the House Manager during an appropriate break in the performance.

Exchanges/Refunds

Exchanges can be made for a \$2.00 exchange fee per ticket at least 24 hours in advance. (First exchange fee is waived for subscribers.) Tickets can not be refunded.



